

# SITES

MARCEL  
DUCHAMP'S  
*ÉTANT DONNÉS*  
HIS NEW YORK  
STUDIO  
PHOTOGRAPHED  
BY DENISE  
BROWNE HARE

THE OPENING  
DOORS OF *ÉTANT  
DONNÉS* BY  
PAUL MATISSE



The Park Güell Bench  
In Context



Sign Language/Times Square

The Storefront for Art & Architecture  
■ Lumpérica ■ Researching New  
York Buildings ■ Public Spaces &  
Sculpture in Barcelona ■ Book &  
Exhibition Reviews

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**Cover: Title, date, and signature of Marcel Duchamp's *Étant Donnés*  
inscribed on the figure's right arm.  
Photograph: Denise Browne Hare**

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## **STOREFRONT FOR ART & ARCHITECTURE**

**The Storefront is about communication—design communication. The primary dialogue revolves around art and architecture in the form of exhibitions, and, secondarily, it focuses on informal discussion of theory and practice where public and professionals can trade views in an atmosphere free of programmatic restrictions that encumber the lecture and presentation series of other institutions.**

**Begun recently by the Storefront's director Kyong Park, these discussions, in conjunction with the gallery exhibitions, place the Storefront in the front rank of presenting organizations—a guerilla gallery moving to fill the void, expose the fringe, and talk back to New York's established, static, and comatose design establishment.**

**The three projects illustrated here only begin to display the variety of work given exposure in the Storefront's rough, quadrangular space.**

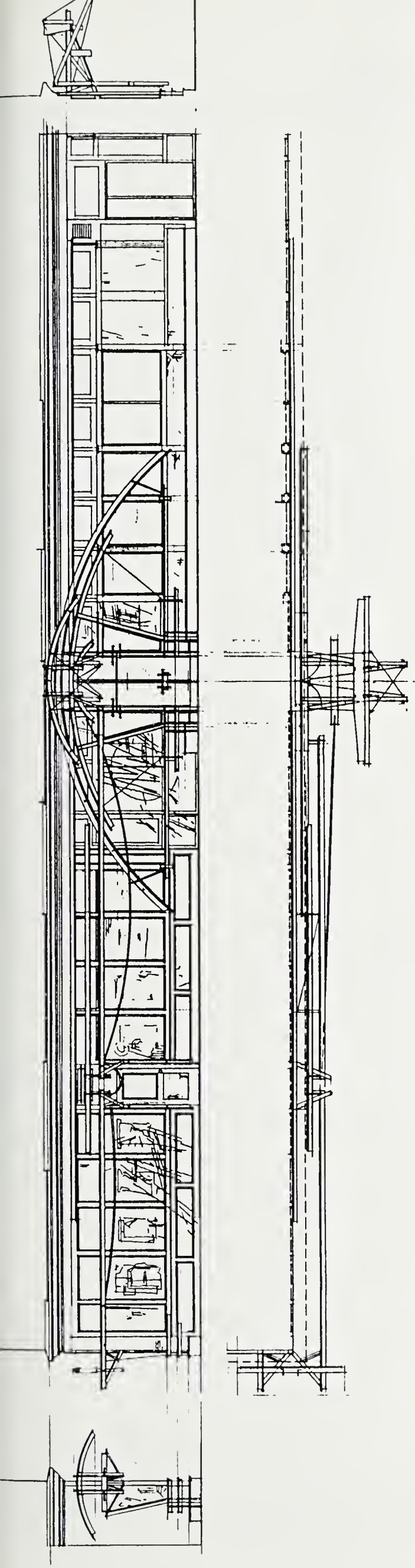
**The Storefront for Art & Architecture  
97 Kenmare Street at Lafayette  
New York, NY 10012  
(212) 431-5795**

**Gallery Hours: Wednesday-Sunday, 12-6 p.m.**



STOREFRONT ■ LEBBEUS WOODS ■ EXHIBITION STRUCTURE





Storefront is an important exhibition center in New York and has as its special mission the fostering of unique collaborations between architects and artists, leading to an integration of the visual arts uncommon today. The *Exhibition Structure I* propose is a work celebrating this ideal: a sculpture abstractly resonating with the existing building and space. It is an

architectural work in that it functions as a new entrance to the interior gallery. Thus, the proposed structure exists in a conceptual gray zone—the very zone, it is hoped, in which the ideal of artistic integration itself is to be found.

The *Exhibition Structure* is a descendant from, and part of, a series of my architectural drawings composing the *Cyclical City* (currently touring Europe and scheduled for exhibition

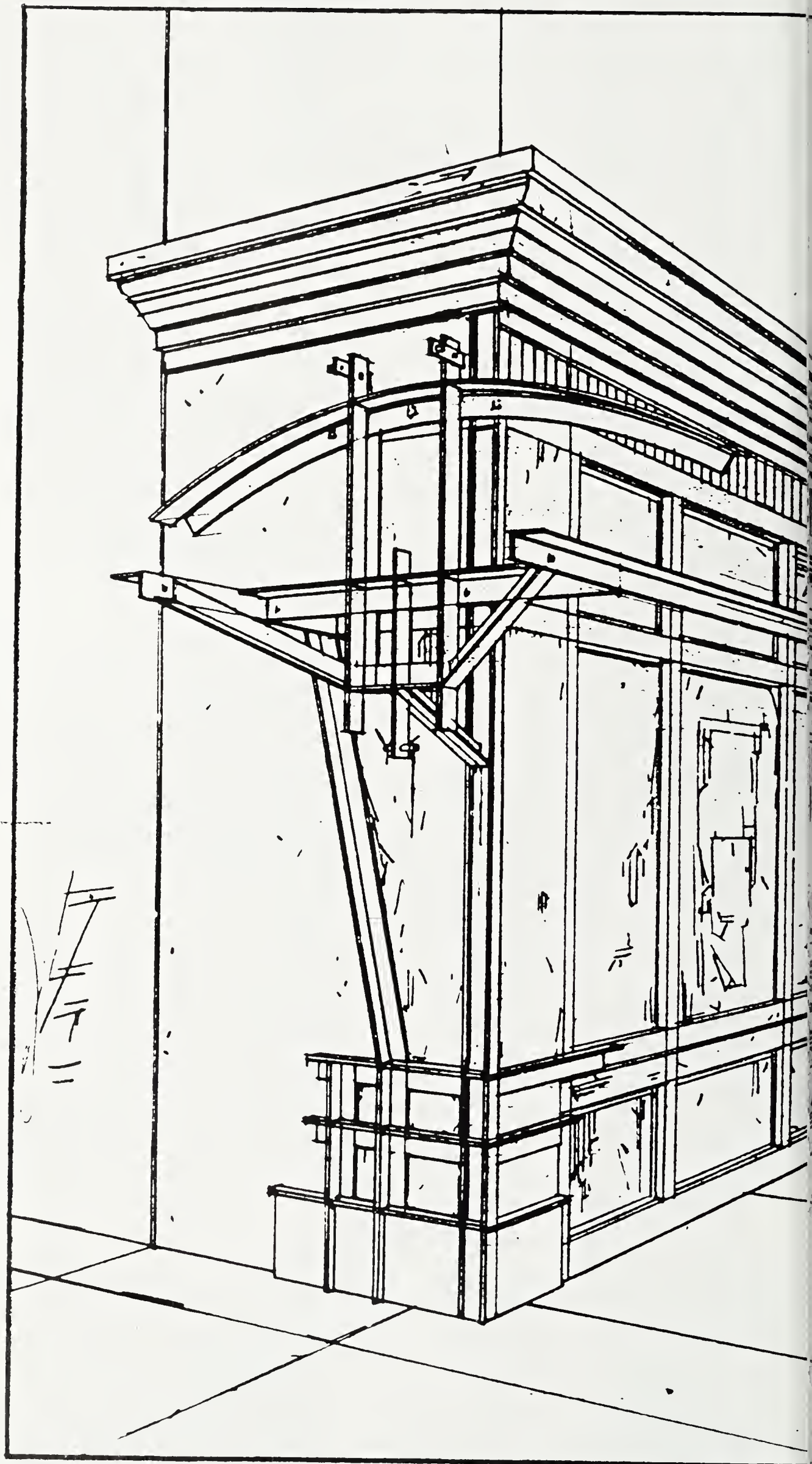
at the Storefront during the project's construction in the Spring of 1988). It will be constructed of steel members, primarily of lightweight angle and channel sections, with some use of steel plate for the building-up of special sections. Both welded and bolted connections will be used. The existing Storefront facades will be structurally reinforced,

where necessary, to carry the weight of the proposed structure. The actual fabrication and erection will be done by a group of Storefront artists and builders with my direct input—though, because of the collaborative nature of the installation, I fully expect that certain aspects will be modified by those involved with the erection. The structure will remain in place for approximately one

year. After its removal from Storefront, it will either be relocated for installation elsewhere, reused in part for future exhibition structures, or sold for its material value. Proceeds from such a sale will be given to Storefront, a non-profit corporation.

Lebbeus Woods





Storefront Exhibition Structure: Looking West on Kenmare Street

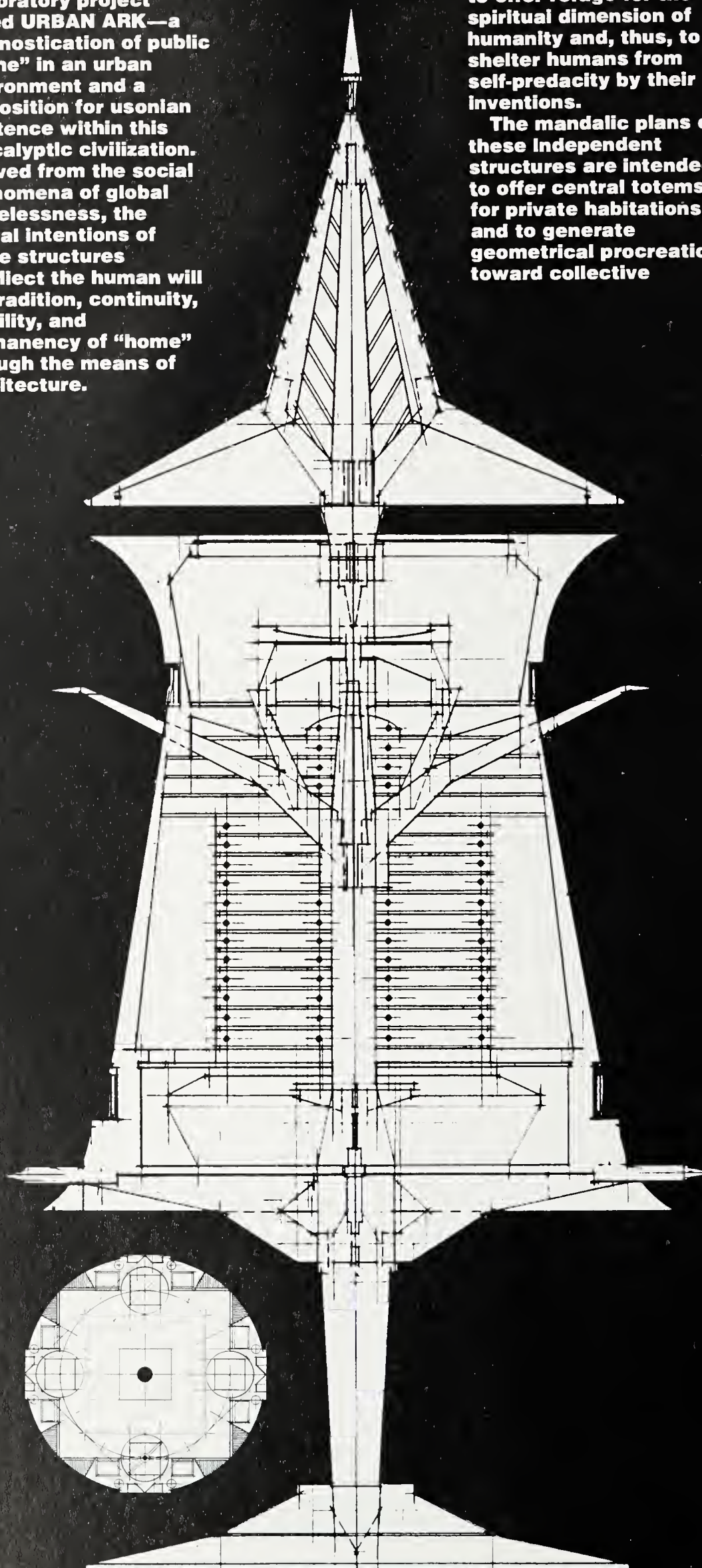




These drawings represent an early development of an exploratory project called URBAN ARK—a prognostication of public “home” in an urban environment and a proposition for usonian existence within this apocalyptic civilization. Derived from the social phenomena of global homelessness, the formal intentions of these structures recollect the human will for tradition, continuity, stability, and permanency of “home” through the means of architecture.

Functionally and esthetically, URBAN ARK projects sanctums to offer refuge for the spiritual dimension of humanity and, thus, to shelter humans from self-predacity by their inventions.

The mandalic plans of these Independent structures are intended to offer central totems for private habitations and to generate geometrical procreation toward collective

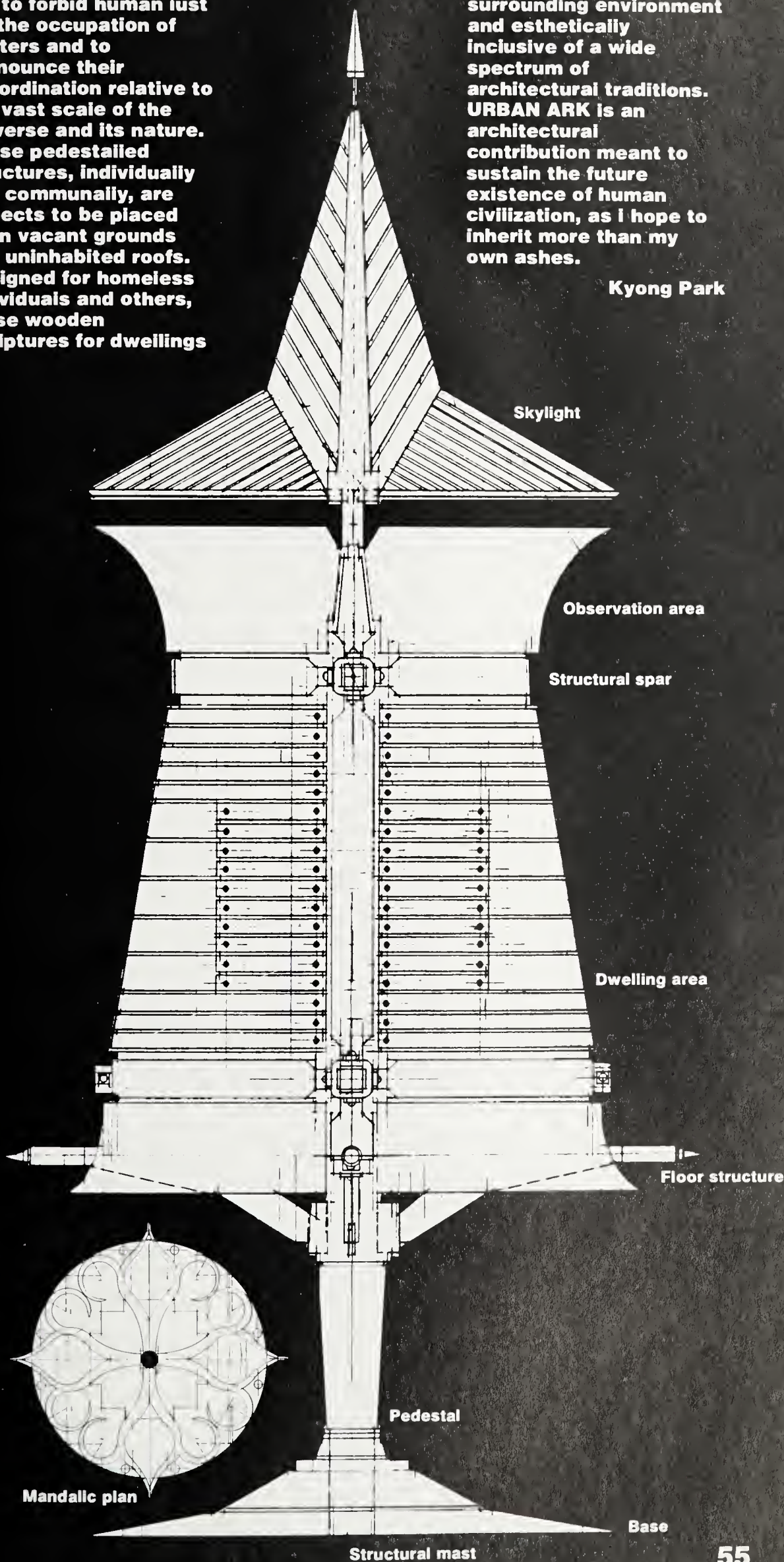




communities. Arterial positioning of the structural and environmental supports are to forbid human lust for the occupation of centers and to pronounce their subordination relative to the vast scale of the universe and its nature. These pedestalled structures, individually and communally, are projects to be placed upon vacant grounds and uninhabited roofs. Designed for homeless individuals and others, these wooden sculptures for dwellings

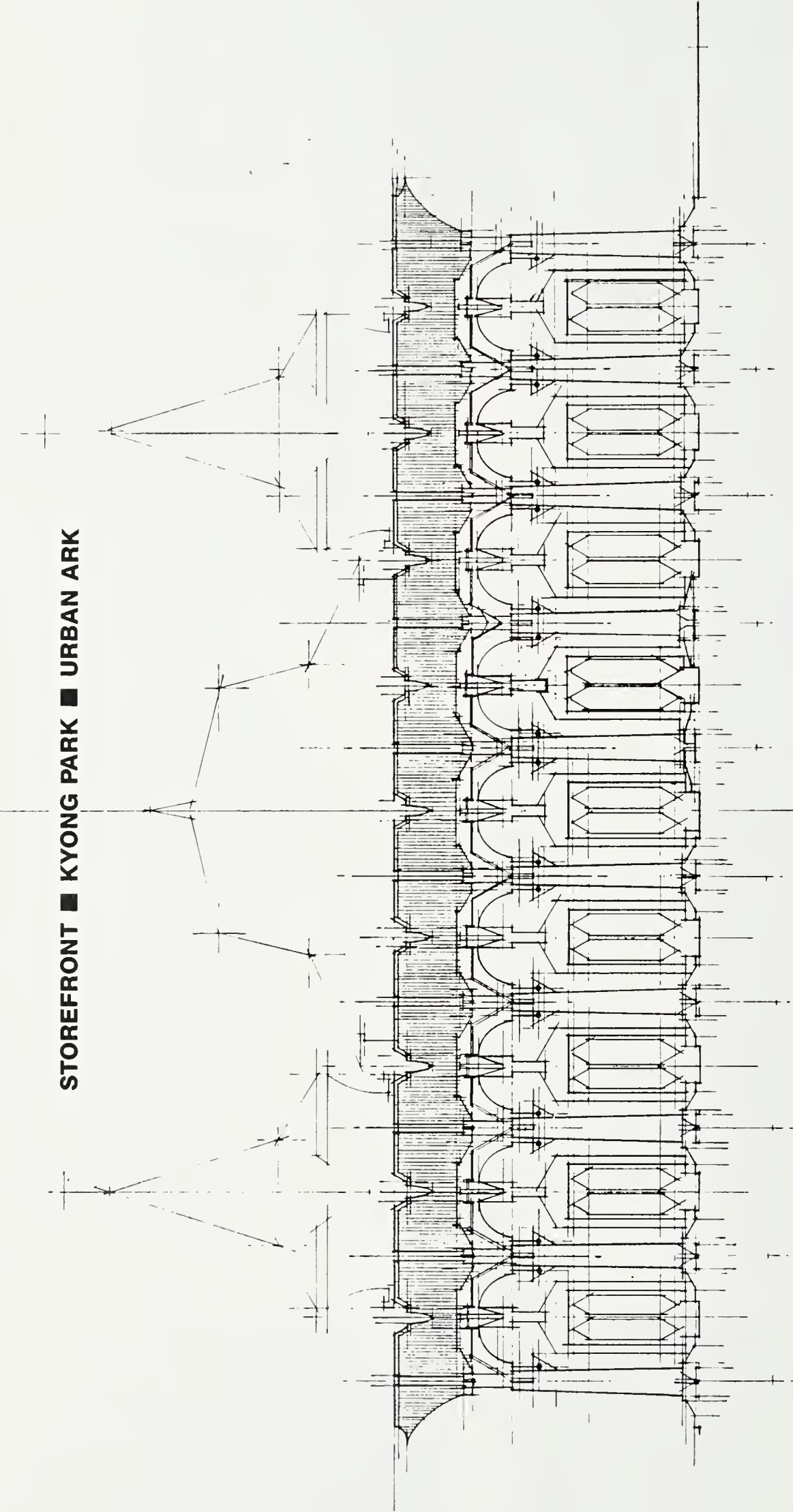
are to be built with common labor and tools. They are physically exclusive from the surrounding environment and esthetically inclusive of a wide spectrum of architectural traditions. URBAN ARK is an architectural contribution meant to sustain the future existence of human civilization, as I hope to inherit more than my own ashes.

Kyong Park



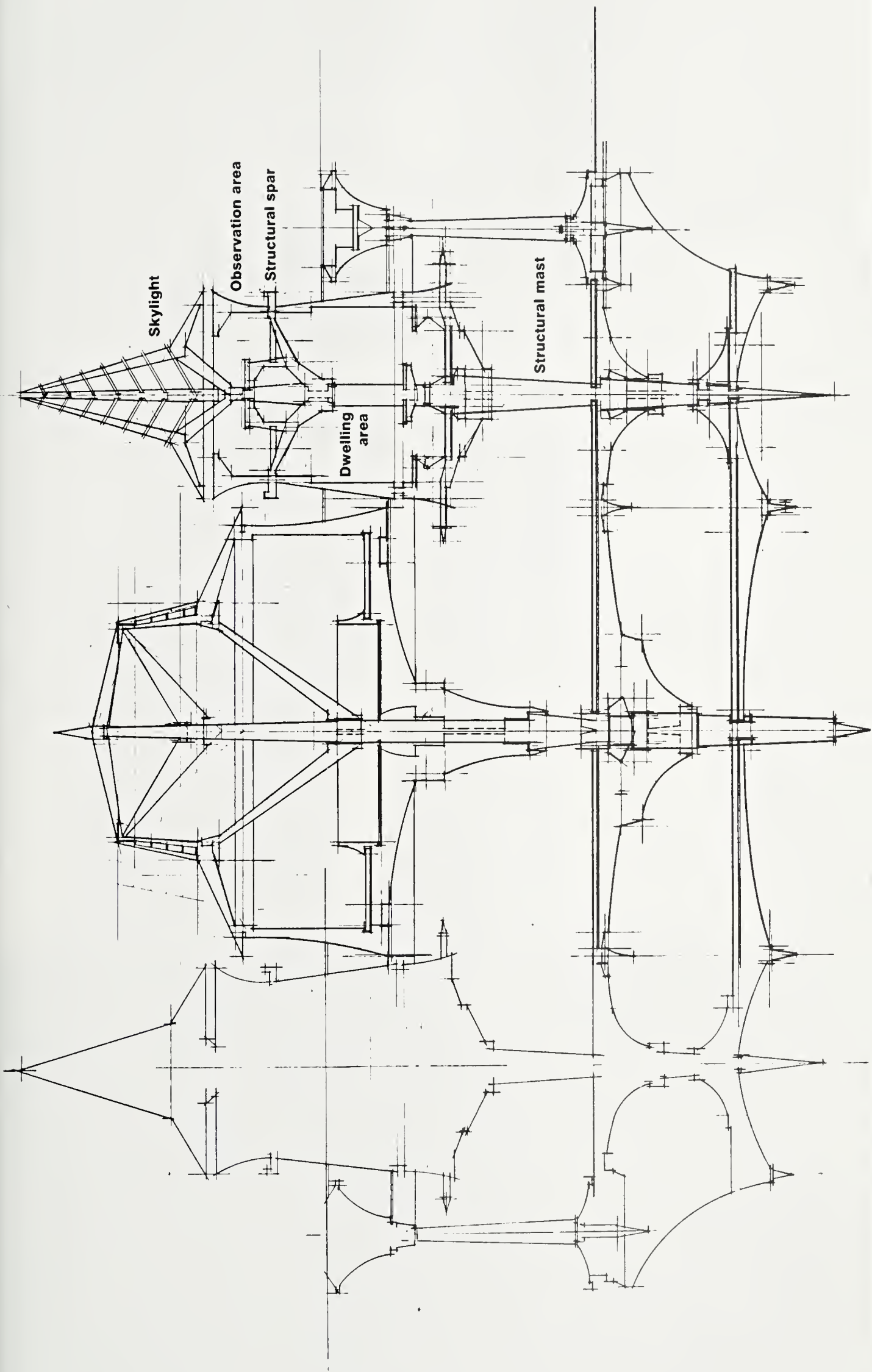


STOREFRONT ■ KYONG PARK ■ URBAN ARK

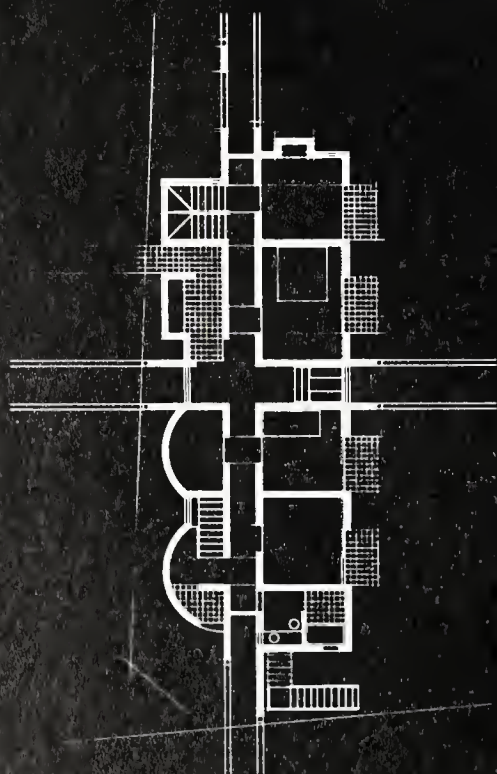


Clustered units









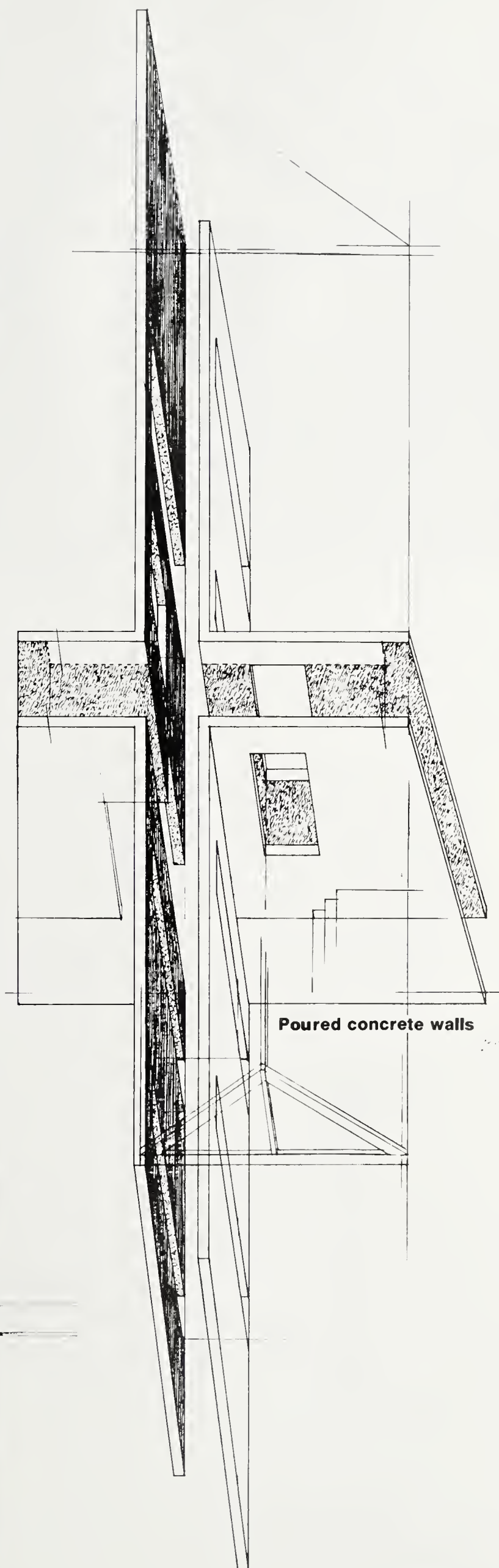
Ground floor



2nd floor



**Architecture is understood as a series of elements—floor, ceiling, wall, window, etc.—that defines space and forms place. Architecture's capacity to provoke our life in a physiological, emotional, and spiritual sense promotes a relationship between a building and the individual; in this manner the architectural experience is not limited to the range of expression in the architectural elements, but develops the possibilities they stimulate in this relationship.**





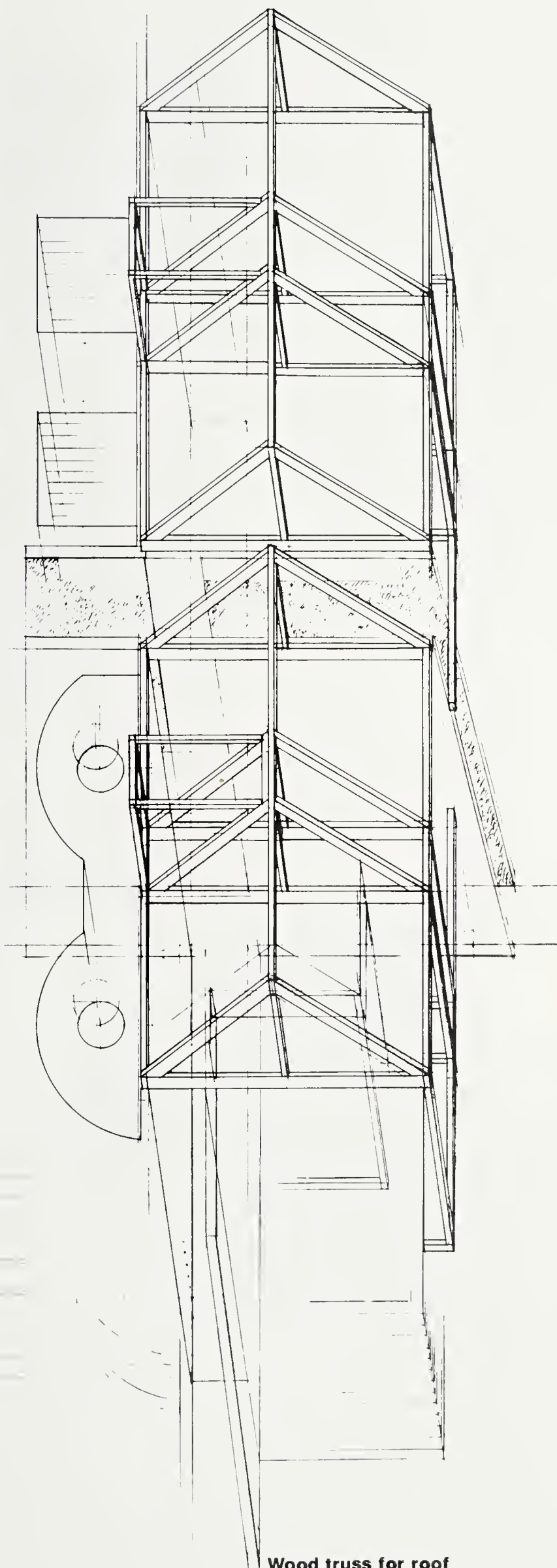
North



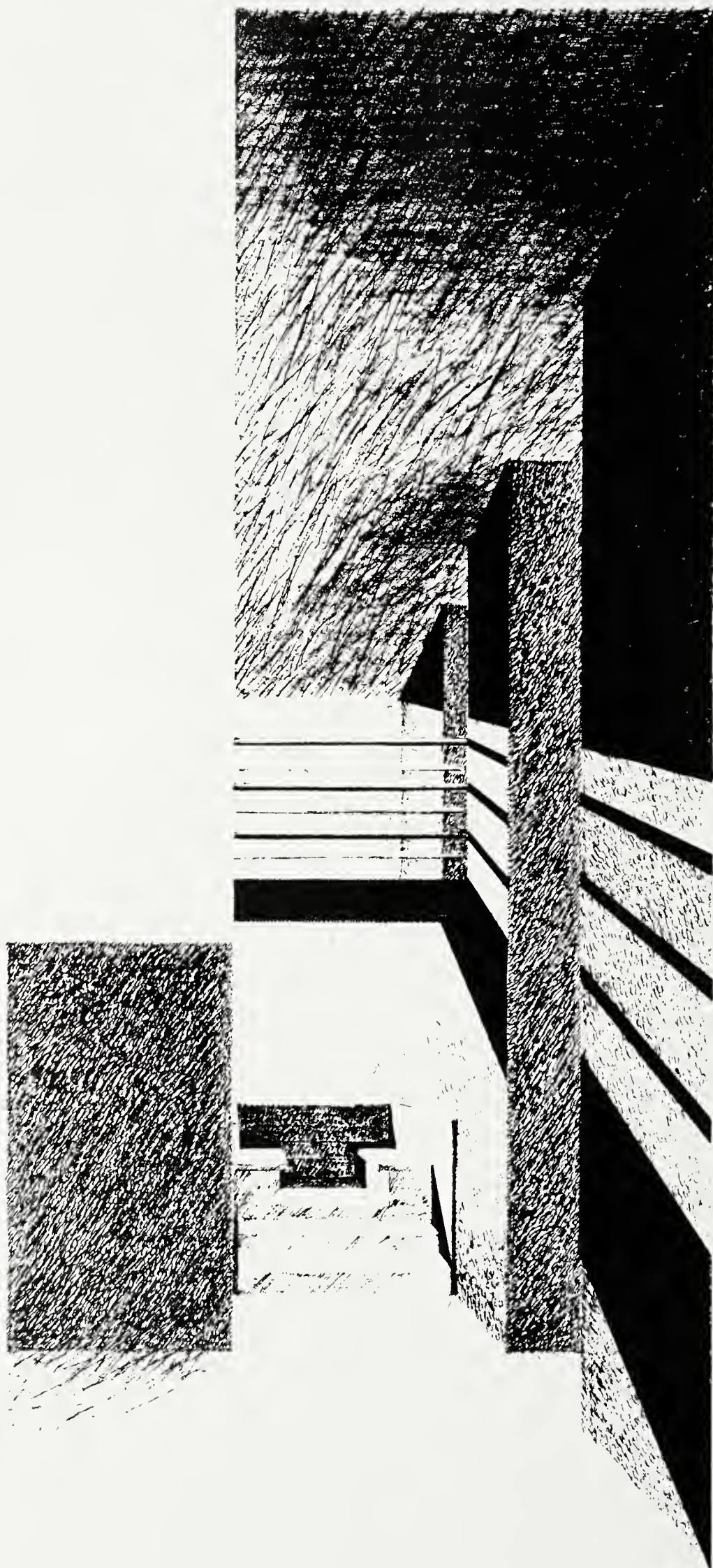
South



Each architectural element has its iconography—in a sense its consciousness. We experience this consciousness, beyond the issue of style imposed on the actual architectural setting, by means of imagining an element in its purified form as an archetype. This purified image has infinite possibilities for expansion in our collective association, for forming the interactive relationship between architecture and the individual (what happens in the setting or what we do in it). This image is essentially variable, and not, as in the case of a concept, an ordering device.



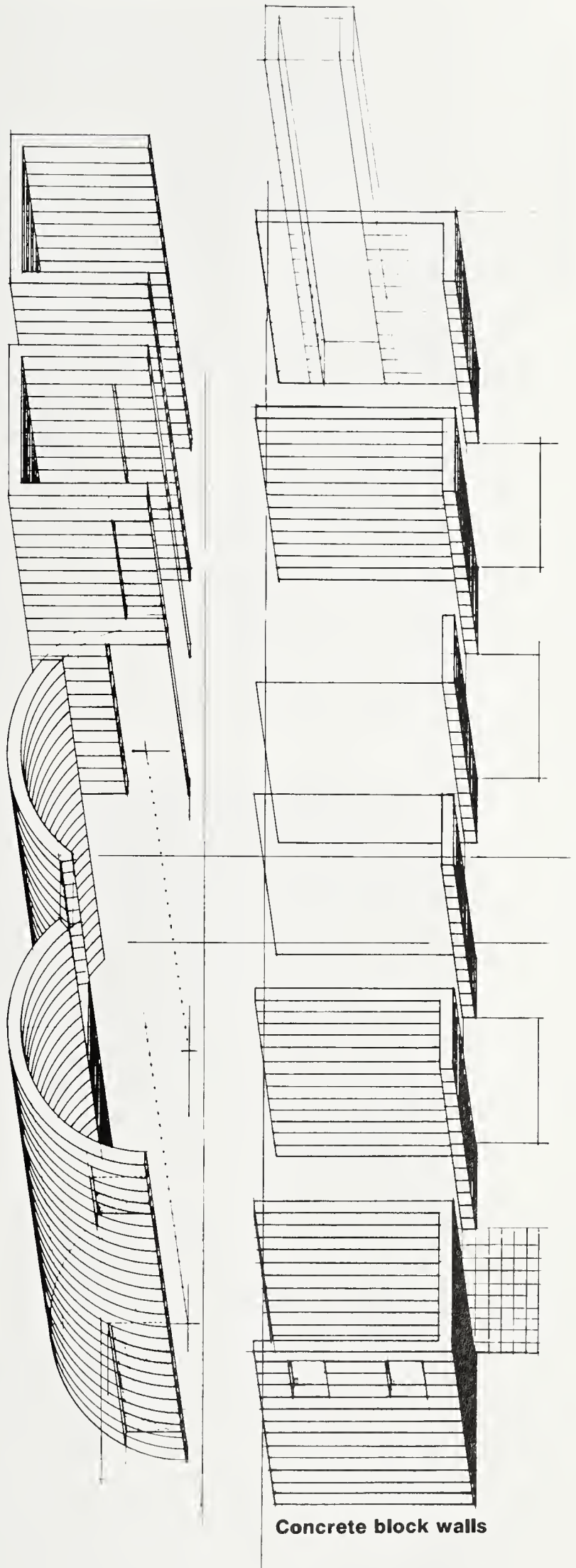
Wood truss for roof



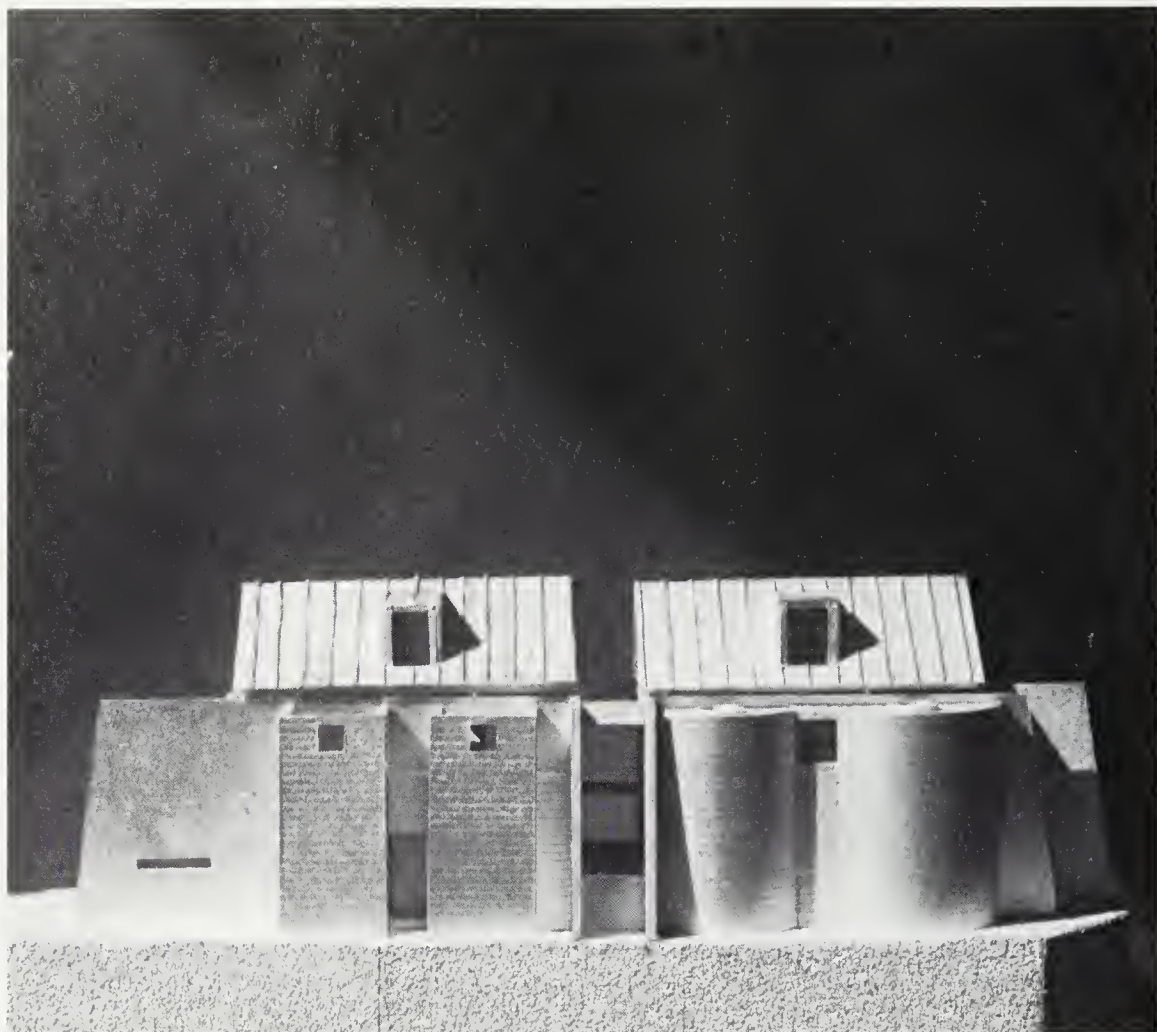
Entryway with an inglenook



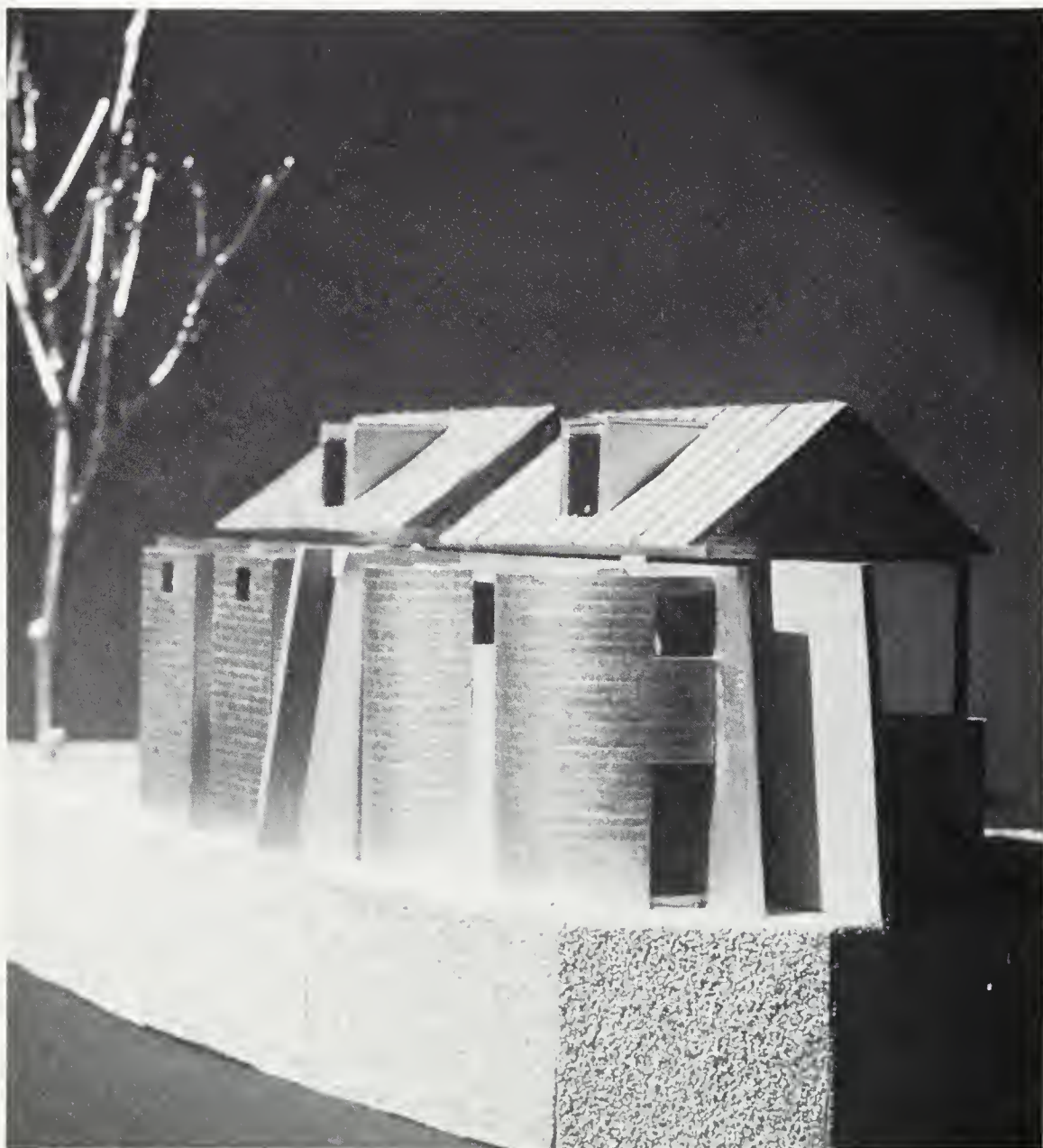
The way we relate to architectural elements is based on the relationships they create together. Each has its own independent significance in the whole setting, creating an independent association in our imagination. All elements require existence in our memories and experience; each maintains independence while simultaneously juxtaposing and merging with, as well as superimposing on each other. Elements articulate spaces and create various places in the setting, making as few hierarchical relationships as possible since there is no hierarchy within the associations we apply to these architectural elements. The whole setting is as simultaneous as our life, or the collective life of society.



Concrete block walls

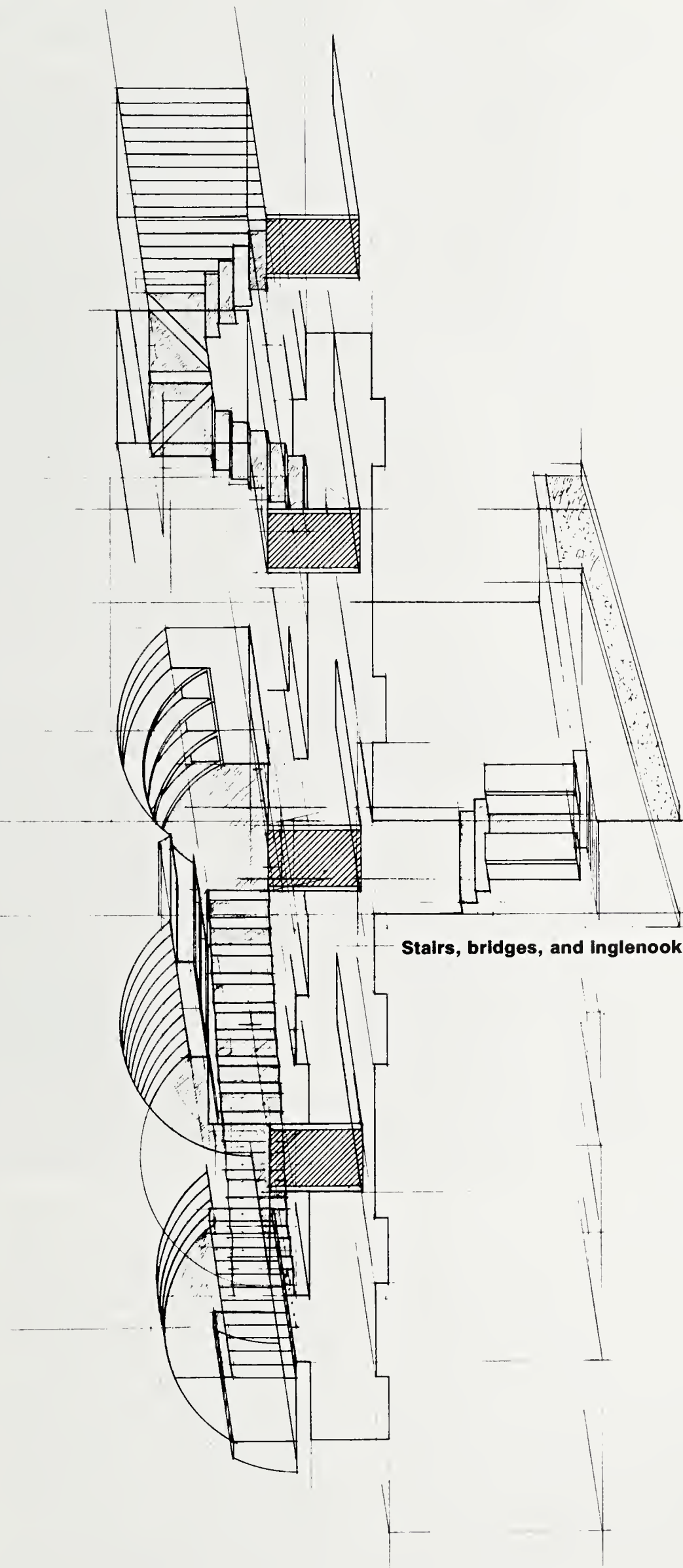


**West**



**Southwest**





Stairs, bridges, and inglenook



# SITES

## Back Issues

### SITES 7 Special Artist Issue MEDIA SITES/MEDIA MONUMENTS Muntadas

"SITES, a literary/architectural magazine, has devoted an entire issue to a project realized by this artist for the Washington Project for the Arts. The bookwork consists of eight color postcards of 'sites' in Washington: sites that are simultaneously memorial, historical and media monuments, and that thus mark both our country's physical and psychological landscape. Muntadas points up the multi-layered pictures: large, glossy photographs of each site are overlaid by small, black-and-white media images describing important events which have taken place there. Thus, inserted into the image of Watergate Towers is a picture of the Watergate tapes and the Presidential seal; superimposed onto the Washington Monument is a visual reminder of the 1969 Moratorium Day Rally. An accompanying interview with the artist discusses both his own personal background and his conception of the project." Shelly Rice, *The Flue*, 1983 Volume 3, issue 2; A Publication of Fraknlin Furnace Archive

12 pages with 2 B&W illustrations, 8 color detachable postcards. 1982, staple bound. \$3.00

### SITES 8/9

*The Bond Sign* by Kerry Tucker; *A Great Collaborator of Gaudí* by José María Jujol, Jr.; *Jujol's Casa Planells* by Dennis Dollens; *The Cast-Iron Bridges of Central Park: A Walking Tour*: by Margot Gayle; *Interview: Joseph Bresnan* by SITES; *Dreamland* by Roger Cardinal; *To the Buddha of Chinatown* by Severo Sarduy; *Ice Dragons, Central Park West* by Diane Ackerman; *The Most Decorated Village* by Joyce Crain; *Kafka's Prague* by Matti Megged; Reviews Illustrated with 29 photographs, 1 map; 44 pages (with 8 page foldout designed by Catalina Parra). 1982, staple bound. \$3.00

### SITES 10 SPECIAL FOCUS ON THE PORTLAND BREAKWATER LIGHTHOUSE. Issue includes a paper model of the lighthouse to cut out and assemble.

*Introduction* by Earle G. Shettleworth, Jr.; *The Portland Breakwater Lighthouse* by Peter D. Bachelder; *A Note on the Design of the Portland Breakwater Lighthouse* by Dennis Dollens; (SITES 10 continued)

*Cape Hatteras Lighthouse* by Kitty Beasley Edwards; *A History of Lighthouses* by Alan Stevenson; *Paper Model: The Portland Breakwater Lighthouse* by Neal Mayer; *New York's Little Red Lighthouse* by SITES; Reviews

Illustrated with 11 B&W photographs. 1983, 40 pages plus 5 model sheets, staple bound. \$3.00

### SITES 11 An Introduction and Guide to the Architecture of Jujol

*Introduction* by SITES; *Jujol* by José María Jujol, Jr. *The Gaudí Workshop* by George R. Collins; *Jujol and Gaudí* by Carlos Flores; *Jujol's Buildings in Photographs* by Dennis Dollens and Ronald Christ; *Chronology* by José María Jujol, Jr.; *A Guide to the Architecture of Jujol* by José María Jujol, Jr.; Reviews

Illustrated with 78 B&W photographs and drawings, 1 map. 1983, 84 pages, perfect bound. \$5.00

### SITES 12

#### The Big Duck (Long Island, NY)

*The Big Duck*, Howard Mansfield; *Berliner Chronik*, Juan Goytisolo; *Lewis Mumford*, Barbara Probst Solomon; *Megalithic Tables*, Mario Satz; *Affective Gravity*, Richard Mikita; *Arpilleras*, Ricardo Willson A.; *Shadow Architecture*, Paul Zelevansky; *Building the Poem*, Diane Ackerman; *Stonewall Jackson at*

*Manassas*, Bruce Dearing; *The Three Gardens*, Laurence Goldstein; *The Triangle Fire*, Grace Schulman; *Parable with Bison and Pits*, Octavio Armand; *Translator's Note*, Carol Maier; *After the Fogs and Excavations*, Laurence Lieberman; *Sites*, Albert Goldbarth; *Tulum*, José Emilio Pacheco; *Moving Houses*, Margaret Sayers Peden; *New Work—Barcelona*, José Llines; *Jujol Update*, SITES; Reviews.

Illustrated, 1984, staple bound, 6"X11". \$4.00

### SITES 13

#### Special Focus: Louis Sullivan's Bayard Building

*Introduction* SITES; *The Bayard Building: French Paradox and American Synthesis*, Narciso G. Menocal; *Wherefore the Poet*, Louis Sullivan; *The Tall Office Building Artistically Considered*, Louis Sullivan; *The American Terra Cotta Industry*, Susan Tunick; *The Exile's Cosmopolis*, Susan Sontag; *Three Postcards*, Edgardo Cozarinsky; *Certifying Set for Site*, Jorge Luis Borges; *Jujol's Chairs*, Dennis Dollens; *Parachute Jump: Coney Island, N.Y.*, SITES; Reviews.

Illustrated, 1985, staple bound, 6" X 11", \$5.00

### SITES 14

#### Vienna's Coop Himmelblau

*Open Architecture*, Coop Himmelblau; *Designing (ent-wurf) as an Esistential Rejection*, Frank Werner; *Capturing Architecture in Words*, Coop Himmelblau; *Five Projects*, Coop Himmelblau; *The Crime Committed in Port Bou*, Juan Goytisolo; *El Internacional*, Ronald Christ; *Josep Maria Jujol*, José Llinàs; *Northern Building Society Office (pome)*, Riemke Ensing; *In the Lab (poem)*, Dean Young; *Elisabeth's Wall*, Sarah Williams; Reviews.

Illustrated, 1985, staple bound, 6" X 11", \$5.00

### SITES 15

#### Focus: Mies van der Rohe's Barcelona Pavilion

##### Gaudí's Park Güell Bench

*Gaudí*, Evelyn Waugh; *The Inscriptions on the Bench at Park Güell* as *Transcribed by Joan Matamala i Flotas in 1967*, Juan Bassegoda Nonell; *Portfolio: Matamala's Drawings in Context*, SITES; *Reading Jujol's Inscriptions at Park Güell*, Ronald Christ; *Mies at MoMA*, SITES; *Less is More Again*, Dennis Dollens; *The Barcelona Pavilion*, Pere Joan Ravetllat; *The Politics of Mies van der Rohe*, Elaine S. Hochman; *Correction: Roithamer's Sister and the Cone Revisted*, Mary Rohrer-Dann; *Ithaca: the Impossible Return*, José Donoso; Reviews.

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### SITES 16/17

#### Focus: Urban Sculpture

*Saint Gaudens*, John Dryfhout; *New York Social Notes: Saint Gaudens*, Henry James; *Saint Gaudens's General Sherman: Portrait of a Visionary Realist*, William Vesterman; *In Search of Daniel Chester French*, Michael Richman; *A Sculptor in New York*, Beatrice G. Proske; *Anna Hyatt Huntington*, Ronald Christ; *A Direction for Post-Modern Revivalism*, Percival Goodman; *The Architectural Sculpture of Claus Bury*, Emily Braun; *A Walking Tour of Sunnyside Gardens (N.Y.)*, Nina Rappaport; *A Berlin Wall Map*, Wayne Kvam; *City by Desire*, Mitch Ritter; *Panegyric*, Paul Goodman; *Neruda's Isla Negra*, Marjorie Agosin; *Exhibition and Book Reviews*.

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